

# Selected Musical Examples from *The Refinement of Rhythm, Volume 1*

Below are a selection of musical examples from all chapters of *The Refinement of Rhythm, Volume 1*.

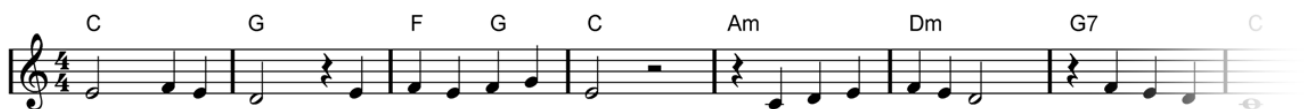
This represents a varied selection of many of the rhythmic concepts discussed in depth throughout the book (175 pages + appendices).

To hear all musical examples [CLICK HERE](#)  
or click on individual tracks at each example

## Chapter 1: Longer Note Values and Rests

Example 14 ♩ = 120

[CD 1: Track 14](#)



Musical notation for Example 14 in 4/4 time. The melody consists of quarter notes and rests. The chord progression is: C, G, F, G, C, Am, Dm, G7, C.

Example 33 ♩ = 120

[CD 1: Track 33](#)



Musical notation for Example 33 in 6/8 time. The melody consists of quarter notes and eighth notes. The chord progression is: C, G7, C, F, C, G, C, Dm, G, Em, Dm, G7, C.

## Chapter 2: Simple Divisions of the Basic Beat

Example 70 ♩ = 120

[CD 1: Track 58](#)



Musical notation for Example 70 in 4/4 time. The melody consists of quarter notes and rests. The chord progression is: Dm, Gm, Dm, Gm, A7, Em.

## Chapter 3: Simple Divisions with Rests

Example 105 is in  $\frac{4}{2}$  meter.

Make sure that the  $\downarrow$  beat is secured before realising the example.

$\downarrow = 96$  CD 1: Track 87

Chords: Dm, B $\flat$ , C7, F, Gm7, A, Dm, B $\flat$ , F, Gm, C7, Dm, Am

## Chapter 4: Single Dotted Figures

Example 121  $\downarrow = 116$

CD 2: Track 5

Chords: Dm, A7, Dm, Gm

## Chapter 5: Subdivisions of the Basic Beat and Simple Triplets

Example 157  $\downarrow = 76$

CD 2: Track 33

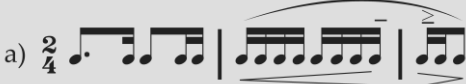
Chords: Am, E7, Am, E7, Am, E7, Am, E7, Am, Dm, Am, B $\flat$ , E7, Am, Dm, Am, A7





## Chapter 8: Upbeats

Example 200 Bars 7-9: Practice the following drill:

*Drill 24*

a)  $\frac{2}{4}$  

b)  $\frac{2}{4}$  

c)  $\frac{2}{4}$  

$\text{♩} = 80$

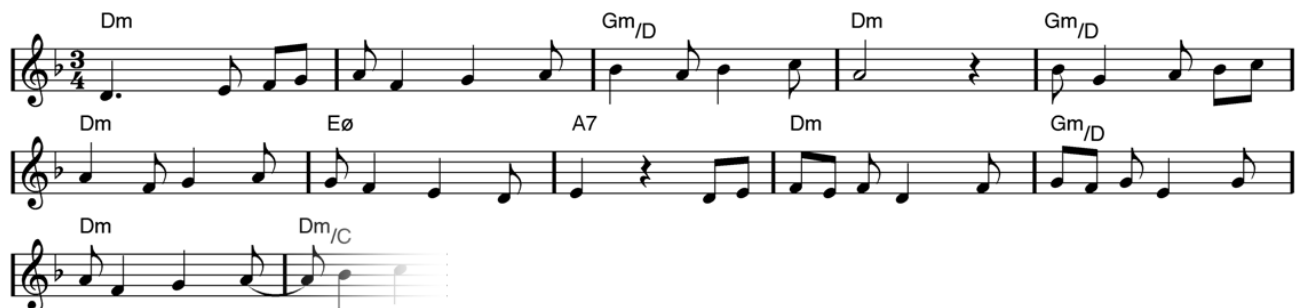
CD 2: Track 60



## Chapter 9: Inversion of Dotted Figures and Simple Syncopated Figures

Example 218  $\text{♩} = 126$

CD 2: Track 73



## Chapter 10: Simple Syncopated Figures with Subdivision

Example 239 ♩ = 72

CD 2: Track 87

The musical score for Example 239 is presented in three systems, each consisting of two staves. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 72. The first system begins with a treble clef and a key signature of three flats. The melody in the upper staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff has a whole rest. The second system continues the melody with a quarter note D5, followed by quarter notes C5, B4, and A4. The lower staff has a quarter note G4, followed by quarter notes F4, E4, and D4. The third system continues with a quarter note C4, followed by quarter notes B3, A3, and G3. The lower staff has a quarter note F3, followed by quarter notes E3, D3, and C3. The score concludes with a double bar line and repeat dots.

## Chapter 11: Extended Syncopated Figures

Example 254 ♩ = 76

CD 3: Track 10

The first system of musical notation for Example 254 consists of three staves. The top staff is in treble clef with a 2/4 time signature, featuring a melodic line with eighth and sixteenth notes. The middle staff is in treble clef, showing a complex accompaniment of chords and eighth notes. The bottom staff is in bass clef, providing a simple bass line with eighth notes.

The second system of musical notation continues the piece. The top staff shows the melodic line with some syncopation. The middle staff features a dense texture of chords and eighth notes. The bottom staff continues the bass line with eighth notes.

The third system of musical notation shows further development of the melodic and harmonic material. The top staff has a melodic line with some rests. The middle staff continues with complex chordal accompaniment. The bottom staff maintains the eighth-note bass line.

The fourth system of musical notation concludes the example. The top staff features a melodic line with a final cadence. The middle staff has a complex accompaniment. The bottom staff ends with a final bass line. The last part of this system is faded out.

## Chapter 12: Unaccented Beats

Example 269 should be executed in  $\text{♩}$  beats.

$\text{♩} = 88$  CD 3: Track 20

Am Dm Dm/C Bø

E7 Am Am/G Dm/F

F#o C/G

## Chapter 13: Extended Triplets

Example 275  $\text{♩} = 76$

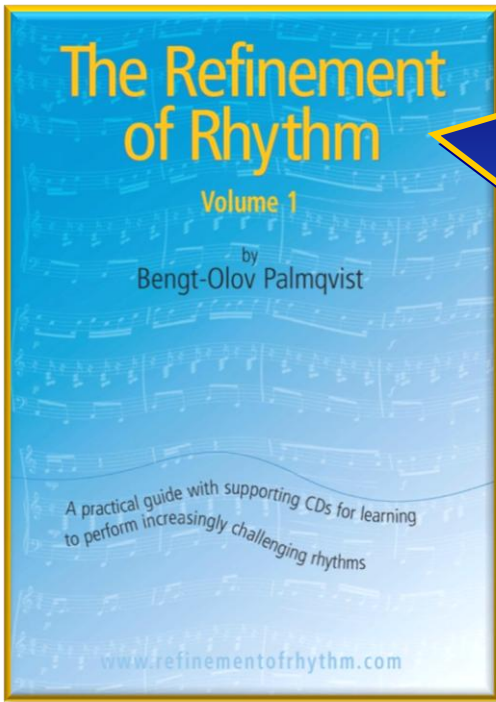
CD 3: Track 23

Dm Gm Dm Gm A7 Dm Gm

Dm B $\flat$  $\Delta$  A7 Dm







MAIN TEXT INCLUDES:

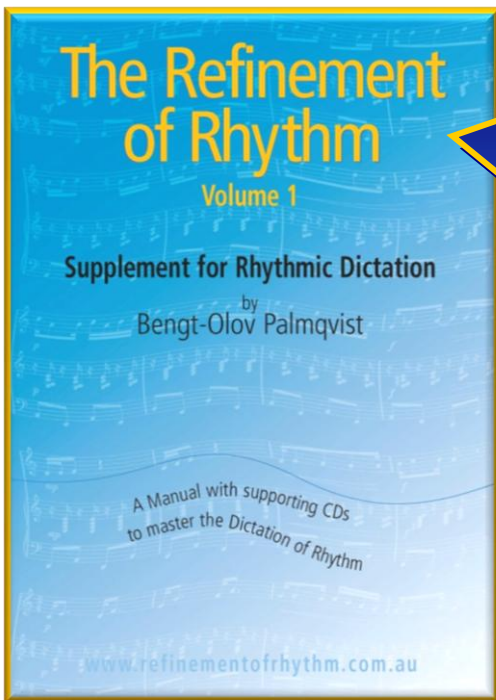
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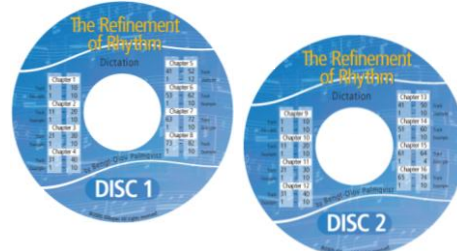
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